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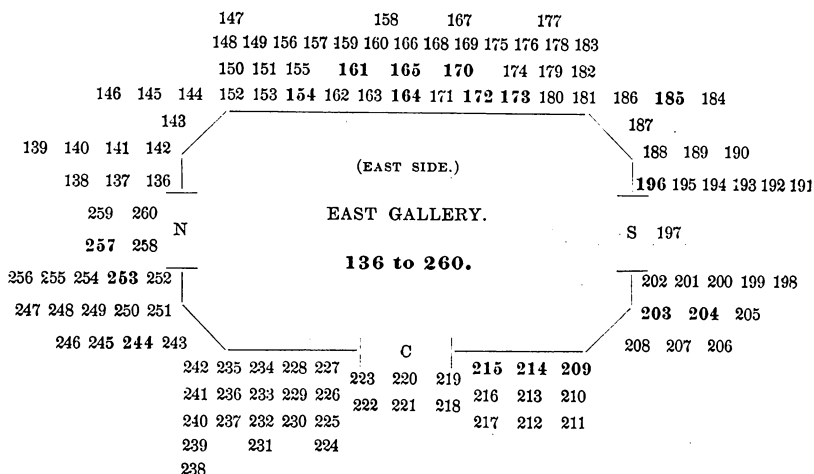
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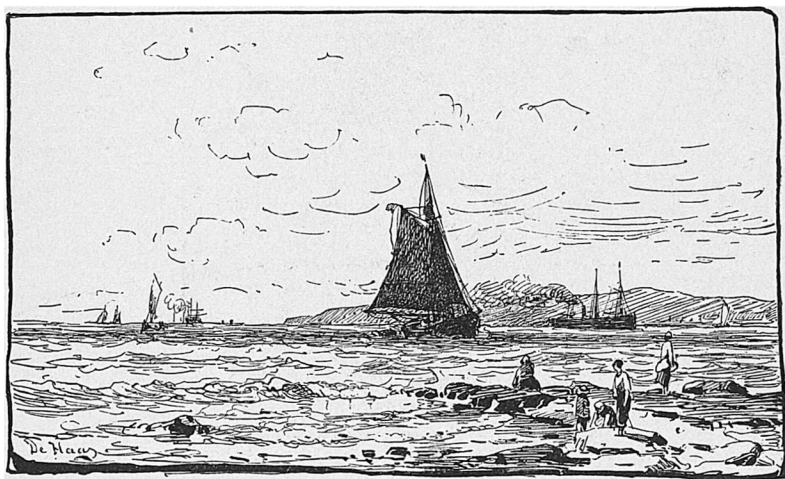
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The paintings in the East Gallery were hung with a view of obtaining a harmony in tone and color, without violent contrasts in light and shade. The prevailing tone of the pictures here is rather low, while in the other galleries—with the exception of the North-west Gallery—the general effect is made up of medium tones. No pictures are hung below the "line" in this gallery.



No. 161.

24 x 38.

No. 161. *A Breezy Day—Mouth of the Tyne, England.*—M. F. H. DE HAAS, N.A..

Moving clouds and chopping sea. Part of English headland, and vessels in the distance. Large fishing-boat coming toward the shore. Figures in foreground.



No. 154.

30 x 45.

No. 154. *The Days that are no more.*—C. Y. TURNER.

"Tears from the depth of some divine despair  
Rise in the heart and gather to the eyes,  
In looking on the happy autumn fields,  
And thinking of the days that are no more.

\* \* \* \* \*

Dear as remembered kisses after death,  
And sweet as those by hopeless fancy feigned,  
On lips that are for others; deep as love,  
Deep as first love, and wild with all regret;  
O death in life, the days that are no more."

TENNYSON.—*The Princess*, Canto IV.

No. 165. *Portrait of Miss C.....*—E. WOOD PERRY, N.A. (Page 36.)

Lady in a dress of old-gold color, edged with lace. Background, a warm tapestry and garnet-colored curtain.

No. 172. *Humble Life.*—J. H. DOLPH, A.N.A. (Page 36.)

A family of playful young kittens in a basket under a bench, upon which lies the old cat.



No. 165. 28 x 36. *Portrait.*—E. WOOD PERRY, N.A. (Page 35.)



\* No. 172. 11 x 14. *Humble Life.*—J. H. DOLPH, A.N.A. (Page 35.)

No. 164. *Ethel and her Friend (a portrait).*—CARL L. BRANDT, N.A.

Little girl with dark eyes and light hair, sitting in a handsome room, holding a pug dog beside her by a pink ribbon. She is dressed in black velvet and white lace, and leans against a crimson velvet cushion in an ebony chair with tapestry back and old-gold velvet seat. The background consists of a figured blue screen and large curtains of old-gold plush.



No. 164.

\*

26 x 35.

No. 173. *Portrait of a Lady.*—EASTMAN JOHNSON, N.A. (Page 38.)

Lady seated in chair with furs thrown over its back. Dress of an ashen or mauve color. Background, an olive-red.

No. 196. *The Little Bookworm.*—CALVIN RAE SMITH. (Page 38.)

Little girl in red dress, seated in an old-fashioned, carved, leather-backed chair, intently poring over a large volume in her lap. Library interior. Tapestries on the walls, table covered with Persian rug; upon it a graphoscope and vase of peacock feathers.

No. 185. "*Little Beggars.*"—J. H. DOLPH, A.N.A. (Page 39.)

Lady in flowered satin dress offering sweetmeats to two King Charles spaniels in a large leather-covered chair. In background: dark carved wood mantel, with majolica; stained-glass window with ornamental vase and plants in front. Rich old tapestries on the walls.



\* 173. 28'x 48. *Portrait.*—EASTMAN JOHNSON, N.A. (Page 37.)



No. 196. 8 x 10. *The Little Bookworm.*—C. RAE SMITH. (Page 37.)



No. 185. 24 x 30. *Little Beggars*.—J. H. DOLPH, A.N.A. (Page 37.)

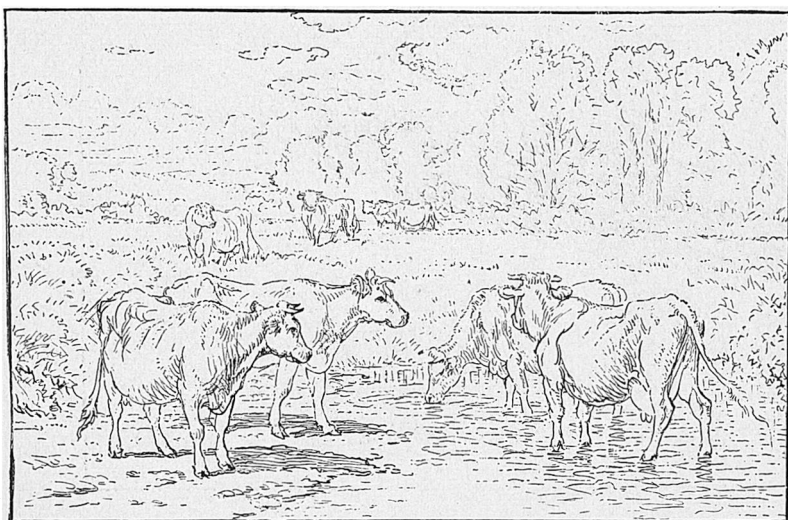
No. 204. *A Portrait*.—S. R. MacKNIGHT.

Young lady in dress of copper-colored plush, with white kerchief over her shoulders, tan-colored mousquetaire gloves, and olive-green felt hat with feathers. In one hand a branch of Japanese pear-blossoms.



No. 204.

25 x 30.



No. 209.

18 x 27.

No. 209. *Cattle*.—A. D. SHATTUCK, N.A.

Some cattle have come to the stream to drink, in the middle of the afternoon of a summer day. Other cattle are coming forward along a path through the meadow. Scenery characteristic of New England.

No. 214. 28 x 36. *The Story-book*.—E. WOOD PERRY, N.A. (Page 42.)





No. 244.

16 x 20.

No. 244. *The Hay-loft*.—WILLIAM MORGAN, A.N.A.

Three children in a hay-mow on a rainy afternoon. One of the little girls has gone to sleep, and the boy in the centre is tickling her face with a straw.



No. 215. 20 x 30. *A Country Byway*.—A. F. BELLOWS, N.A. (Page 42.)

No. 214. *The Story-book*.—E. WOOD PERRY, N.A. (Page 40.)

Lady in black silk dress, reading story-book to boy in black velvet suit and red stockings. Only the central portion of the picture is reproduced. Interior very rich in color, with tapestry-covered walls.

No. 215. *A Country Byway*.—A. F. BELLOW, N.A. (Page 41.)

A rural lane or byway bordered by overhanging elms. Drove of sheep in foreground with driver on horseback. Scene characteristic of New England.



No. 257.

16 x 26.

Over the door leading into the North Gallery is

No. 257. *Normandy*.—ELIZA GREATOR, N.A.

A thatched cottage, with background of tall poplars, at Veules en Caux, Normandy. A morning effect in August; clouds silver-gray, trees and grasses sombre and quiet in color. In the foreground is a brook bordered by clumsy trunks of willows with delicate branches. Farther down this brook is the *cressonnière*, or cress-plot of Veules; well known, and often painted by the French artists, with whom Veules is a favorite resort in summer.

No. 252. "*Peggy.*"—CALVIN RAE SMITH.

A demure young maiden of the olden time, her face peeping out from an old-fashioned "coal-scuttle bonnet." Blue eyes, brown hair. White kerchief about neck. Background, a suggestion of landscape.



No. 252.

10 33 14.